

# The Glory of Christmas!

*Come and Worship the Newborn King*

Arranged by **Lloyd Larson**

① **Majestically**  $\text{♩} = \text{ca. } 76$

\*"Ding Dong! Merrily on High"

First system of musical notation for piano. It consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat), and the time signature is 3/2. The music begins with a forte (*f*) dynamic. The right hand features a melody with eighth and quarter notes, while the left hand provides a steady accompaniment of quarter notes. A first ending bracket is shown above the right hand in the final measure of the system.

Second system of musical notation for piano. It continues the grand staff from the first system. The melody in the right hand continues with eighth and quarter notes. The left hand accompaniment remains consistent. A first ending bracket is shown above the right hand in the final measure of the system.

**Slightly broader**  $\text{♩} = \text{ca. } 72$

Third system of musical notation for piano. It features a grand staff with vocal staves and piano accompaniment. The vocal staves (ST and AB) are marked with a *rit.* (ritardando) and a forte (*f*) dynamic. The piano accompaniment is also marked with a *rit.* and *f*. The tempo is indicated as **Slightly broader**  $\text{♩} = \text{ca. } 72$ . The piano part includes a first ending bracket in the final measure of the system.

\*Tune: Traditional French Carol; Words by **George R. Woodward**

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10

Musical score for measures 10-12. The system includes a vocal line with a long melisma, a piano accompaniment, and a basso continuo line with figured bass notation.

13

Musical score for measures 13-15. The system includes a vocal line with lyrics, a piano accompaniment, and a basso continuo line with figured bass notation. A circled '2' is present above the vocal line in measure 14.

ri - a, ho - san - na in ex -

16

Musical score for measures 16-18. The system includes a vocal line with lyrics, a piano accompaniment, and a basso continuo line with figured bass notation.

cel - sis! Glo -

19

19

22

SA

ri - a, ho - san - na in ex -

TB

22

25

*rit. poco a poco*

cel - sis!

3

*rit. poco a poco*

*dim.*

25

Slower, with strength  $\text{♩} = \text{ca. } 66$

\*"Angels We Have Heard on High"

29 *mf* + opt. Congregation

An - gels we have heard on high sweet - ly sing - ing

Slower, with strength  $\text{♩} = \text{ca. } 66$

32

o'er the plains, and the moun - tains in re - ply

35

4

ech - o back their joy - ous strains. Glo

\*Tune: GLORIA, Traditional French Melody; Words: Traditional French Carol

38

Musical score for measures 38-40. The system includes a vocal line (treble and bass clefs), a piano accompaniment (treble and bass clefs), and a grand staff. The vocal line features a melodic line with lyrics "ri - a" and a sustained bass line. The piano accompaniment consists of chords and a rhythmic bass line.

41

Musical score for measures 41-43. The system includes a vocal line (treble and bass clefs), a piano accompaniment (treble and bass clefs), and a grand staff. The vocal line features a melodic line with lyrics "in ex - cel - sis De - o! Glo" and a sustained bass line. The piano accompaniment consists of chords and a rhythmic bass line.

44

Musical score for measures 44-46. The system includes a vocal line (treble and bass clefs), a piano accompaniment (treble and bass clefs), and a grand staff. The vocal line features a melodic line with lyrics "ri - a" and a sustained bass line. The piano accompaniment consists of chords and a rhythmic bass line.

47

De - o!

5

in ex - cel - sis De - o, De -

50

end Cong. ST

o!

AB

Glo

o!

Glo

53

Glo

Glo

56 *poco rit.*

SA ho - san - na in ex -

ri - a, ho - san - na in ex -

TB ho - san - na in ex -

ri - a, ho - san - na in ex -

*poco rit.*

59 **Buoyantly**  $\text{♩} = \text{ca. } 72$

*mf* cel - sis!

cel - sis, in ex - cel - sis!

*mf* cel - sis!

cel - sis, in ex - cel - sis!

**Buoyantly**  $\text{♩} = \text{ca. } 72$

*mf*

*mp*

*p.* *p.* *p.*

62 6

*mf*

*p.* *p.* *p.*

\*"On Christmas Night All Christians Sing" 11

65 *mf*  
On Christ - mas night all

68  
Chris - tians sing to hear the news— the an - gels bring; *mf*  
on

71  
Christ - mas night all Chris - tians sing to hear the news— the

The image shows a musical score for a Christmas carol. It consists of three systems of music. Each system includes a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The key signature is one flat (B-flat major or D minor). The first system starts at measure 65 with the lyrics 'On Christ - mas night all'. The second system starts at measure 68 with the lyrics 'Chris - tians sing to hear the news— the an - gels bring; on'. The third system starts at measure 71 with the lyrics 'Christ - mas night all Chris - tians sing to hear the news— the'. The dynamic marking 'mf' (mezzo-forte) is present at the beginning of the first system and above the vocal line in the second system.

\*Tune: SUSSEX CAROL, Traditional English Melody; Words: Traditional English Carol



# Keep Your Lamps Trimmed and Burning

19

Traditional, alt.

Arranged by **Lloyd Larson**  
African American Spiritual  
Quoting EST IST EIN ROS'

*Alte Catholische Geistliche Kirchengesang, 1599*

**10** Slowly, very freely  $\text{♩} = \text{ca. } 42-46$

The musical score is written for piano in a 3/4 time signature. It consists of five systems of staves, each with a treble and bass clef. The key signature is one flat (B-flat). The score includes the following performance instructions and dynamics:

- System 1: *p*
- System 2: *holding back* (with a deceleration hairpin), *mp moving forward* (with an acceleration hairpin)
- System 3: *holding back* (with a deceleration hairpin), *p*
- System 4: *moving forward* (with an acceleration hairpin), *cresc.* (with a crescendo hairpin)
- System 5: *holding back mp* (with a deceleration hairpin), *molto rit. p* (with a deceleration hairpin), and a key signature change to two flats (B-flat and E-flat) at the end.

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With anticipation, steadily ♩ = ca. 120

15 11

*mp*

*Pedal sparingly throughout*

19 SA *mp*

Keep your — lamps trimmed and burn -

*p* *mp*

22

- ing, keep your lamps trimmed and burn - ing, keep your —

25 12

lamps trimmed and burn - ing, the time is draw - ing night..

28 SA

— TB

Keep your — lamps trimmed and burn - ing, keep your

*mp*

31

lamps trimmed and burn - ing, keep your — lamps trimmed and burn-

34

13

- ing, the time is draw - ing nigh. — Chil - dren, don't grow

*mf*

*mf*

38

wea - ry; chil - dren, don't grow wea - ry; chil - dren,

41

don't grow wea - ry, for the time is draw - ing nigh...

14

44

*mp*

Dark - er mid - night lies be - fore us, dark - er

*mp*

*mp*

47

mid - night lies be - fore us, dark - er mid - night lies be - fore -

50

us, the time is draw - ing night. See the See the

*mf*

*mel. mf*

53

Morn - ing Star, the Star a - ris - Morn - ing Star a - ris - ing, see the Morn - ing Star a - ris -

*mf*

# Prepare the Way of the Lord!

Words by **Lloyd Larson**  
Based on **Isaiah 40:1-5**

Music by **Lloyd Larson**  
Incorporating **CRANHAM**  
by **Gustav T. Holst, 1906**

**19** Pensively, very freely  $\text{♩} = \text{ca. } 80$

Musical notation for measures 19-24. The piece is in 4/4 time with a key signature of one flat (B-flat). Measure 19 starts with a piano (*p*) dynamic. The melody in the right hand features dotted rhythms and eighth notes, while the left hand provides a simple accompaniment.

Musical notation for measures 25-30. The melody continues with a *holding back* instruction in the right hand. The left hand accompaniment consists of chords and moving lines.

Musical notation for measures 31-36. The piece features a *mp moving forward* instruction. The right hand has a steady eighth-note accompaniment, and the left hand has a more active line.

Musical notation for measures 37-42. The piece includes *holding back* and *moving forward* instructions. The right hand has a melodic line with some rests, and the left hand has a rhythmic accompaniment.

**20** With rugged strength  $\text{♩} = \text{ca. } 50$

Musical notation for measures 43-48. The piece is marked *rit.* (ritardando). The right hand has a melodic line with some rests, and the left hand has a rhythmic accompaniment. The tempo is slower than the previous section.

18 TB

*mf*

20

voice cries out, "Pre - pare the way! Pre -

22

pare the way of the Lord!"

24

SA *mf*

The proph - et cries out, "Pre -

26 SA 21

pare the way! Pre - pare the way of the

TB

28

Lord!" Ev-'ry val - ley shall be lift - ed up; ev-'ry

*mf*

31

moun - tain and hill made low. Ev-'ry crook - ed path shall be



34

made straight, and the rough places plain. The

37

glory of the Lord shall be revealed.

40

(22)

A

43

voice cries out, "Pre - pare the way! Pre - pare the way of the

*mf*

A voice cries out, "Pre - pare the way, the way of the

46

Lord!"

The proph - et

Lord!"

The proph-et cries out, "Pre -

49

cries, "Pre - pare the way, the way of the

pare the way! Pre - pare the way of the

# Child of Promise, Child of Love

Words by **Lloyd Larson**

Arranged with New Music  
by **Lloyd Larson**

**[25]** Gently, freely ♩ = ca. 80  
\*\*“See, Amid the Winter’s Snow”

The musical score is written for piano in 4/4 time with a key signature of one sharp (F#). It consists of four systems of music, each with a treble and bass clef staff. The first system (measures 1-4) begins with a piano (*p*) dynamic. The second system (measures 5-8) continues the melody. The third system (measures 9-12) features a mezzo-piano (*mp*) dynamic. The fourth system (measures 13-16) concludes with a ritardando (*rit.*) marking and a change in key signature to two flats (Bb). The score includes various musical notations such as rests, notes, stems, and dynamic markings.

\*Tune: HUMILITY by **John Goss**

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40  
17 26 Tenderly, expressively ♩ = ca. 76

Solo *mp*

My soul re - joic - es

20

in the Lord! I've seen His love and His pow'r pro -

22

claimed. His faith - ful ser - vant

24 27

I shall be. I'll bear His Child, Je-sus is His name.

27 Solo

Glo - ry to the Lord Most High! He comes to set His peo - ple

SA  
Oo ————— Set His peo - ple

TB

Piano accompaniment: Treble and Bass clefs, two flats key signature.

30

free! ————— God with us, Em - man - u - el; the Prince of

free! ————— Oo —————

Piano accompaniment: Treble and Bass clefs, two flats key signature.

33 28

Peace for you, for me. Child of prom - ise, Child of

Peace for you, for me. Oh

*mf*

36

love; hope of the world, the glo - ry of our God who

Oh God who

*mf*

39

comes from heav'n a - bove. Child of

comes from heav'n a - bove.

41

*mp*

prom - ise, Child of love.

*mp*

43

*poco rit.*

*mf a tempo*

(29)

# Jesus Is Born Tonight!

Words by **Lloyd Larson**  
and **Charles Wesley**, 1739

Arranged by **Lloyd Larson**  
Tunes: Traditional Bohemian Melody  
and **MENDELSSOHN**  
by **Felix Mendelssohn**, 1840

33 Buoyantly ♩ = ca. 108

Children's Choir (or Select Unis. Voices)

4 *mf*

An - gels are sing - ing, heav - ens are ring - ing,

7

Je - sus is born to - night! An - gels are sing - ing,

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10

heav - ens are ring - ing, Je - sus is born to - night!

13

“Glo - ry to God!” the an - gels are sing - ing. Good news to all the

16

earth they are bring - ing: “Je - sus is born to - night!’’

19

(34)

Je - sus is born to - night!’’

22

An - gels are sing - ing, heav - ens are ring - ing, Je - sus is born to -

25

night! An - gels are sing - ing, heav - ens are ring - ing,

28

Je - sus is born to - night! "Glo - ry to God!" the

31

an - gels are sing - ing. Good news to all the earth they are bring - ing:

34

“Je - sus is born to - night! Je - sus is born to -

37 *poco rit.* 35 **With strength ♩ = ca. 104**  
 end Children's Choir

night!”

**With strength ♩ = ca. 104**

*poco rit.* **f**

40 SA (+ opt. Congregation) **mf**

TB **mf**

Hark! the her - ald

**mf**

43

an - gels sing, — “Glo - ry to the new - born King;

46

36

peace on earth, and mer - cy mild, — God and sin - ners

49

rec - on - ciled!” Joy - ful, all ye na - tions rise, —

52

join the tri - umph of the skies; with th' an - gel - ic

55

host pro - claim, "Christ is — born in Beth - le - hem!"

58

*f* Hark! the her - ald — an - gels sing, "Glo - ry — to the

# Christ Is Born This Holy Night

Words from *Liturgy of St. James*, 4th c.,  
Traditional Austrian Carol, *alt.*  
Traditional Polish Carol

Arranged by **Lloyd Larson**  
Tunes: PICARDY, Traditional French Melody,  
STILL, STILL, STILL, Traditional Austrian Melody,  
W ZLOBIE LEZY, Traditional Polish Melody

41 Reverently  $\text{♩} = \text{ca. } 60$

5 SA *p*  
Let all mor - tal flesh keep — si - lence, and with fear and

9 SA  
trem - bling — stand; —  
TB *p*  
pon - der noth - ing

The musical score is arranged in three systems. The first system (measures 1-4) shows a piano introduction with a tempo marking of quarter note = ca. 60. The second system (measures 5-8) features vocal entries for Soprano (SA) and Tenor Bass (TB) with lyrics: 'Let all mortal flesh keep — silence, and with fear and'. The third system (measures 9-12) continues the vocal parts with lyrics: 'trem - bling — stand; —' for SA and 'pon - der noth - ing' for TB. The piano accompaniment consists of chords in the right hand and bass lines in the left hand, with various articulations and dynamics like *p* (piano).

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13

earth - ly — mind - ed, for with bless - ing in His —

Christ our God to earth de -

17

42

hand, —

scend - eth, our full hom - age to de -

21

scend - eth, our full hom - age to de -

scend - eth, our full hom - age to de -

25 *mf*

mand. Christ our God to earth de -

*mf*

29 *dim. e molto rit.*

scend - eth, our full hom - age to de -

*dim.*

*dim. e molto rit.*

33 **43** Gently ♩ = ca. 69 *p*

mand. Still, still,

*p*

Gently ♩ = ca. 69 *p*



still, Christ is born this night so still. For

This system contains measures 36, 37, and 38. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part has a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

all is hushed, the world is sleep - ing, ho - ly star its

*poco cresc.*

This system contains measures 39, 40, and 41. The vocal line continues with the lyrics. The piano accompaniment features a more active eighth-note pattern in the right hand. The instruction *poco cresc.* is placed above the vocal line and below the piano part.

vig - il keep - ing. Still, still, still, Christ is

*mp*

This system contains measures 42, 43, and 44. The vocal line includes the lyrics and the instruction *mp* (mezzo-piano) above the notes. The piano accompaniment continues with a similar eighth-note accompaniment.

45 44 Sleep, — sleep, —  
 born this — night so — still. Sleep, — sleep, —

48 sleep, 'tis the eve of our Sav - ior's —  
 sleep, 'tis the eve of our Sav - ior's —

50 birth. Night is peace - ful  
 birth. *mel. mp* The night is — peace - ful

# Guide Us to the Perfect Light

75

Words by Reginald Heber, 1811,  
and John H. Hopkins, Jr., 1857

Arranged with New Music  
by Lloyd Larson  
Quoting KINGS OF ORIENT  
by John H. Hopkins, Jr., 1857

**[48] Regally** ♩ = ca. 92  
\*“March of the Kings”

*mf marcato*

**[49] Lightly, steadily** ♩ = ca. 116

*rit.* *f legato*

4 3

7 3

10

\*Tune: Traditional French Carol

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13 TB *mf*

Bright - est and best of the stars of the

16

morn - ing, dawn on our dark - ness and

19

come to our aid; star of the

22

east, the ho - ri - zon a - dorn - ing,

25

guide where— our In - fant— Re - deem - er— is

28

laid, guide where our— Re - deem - er is

31

*mp* laid. 50

35

SA *mf* What shall— we give Him, in cost - ly— de -

vo - tion? Shall we — bring in - cense and

of - f' rings — di - vine, gems of — the

moun - tain and pearls of — the o - cean,

myrrh from — the for - est — or gold from — the

50

mine, bring our myrrh— or gold from the

53

*mp*

51

mine?

56

SA

*mf*

TB

*mf*

O star of won - der,

O star of won - der,

# The Glory of Christmas!

Finale

Arranged by Lloyd Larson

Majestically  $\text{♩} = \text{ca. } 76$

54 \*\*"Ding Dong! Merrily on High"

*f*

4

7 ST *rit.*

AB

*rit.*

Slightly broader  $\text{♩} = \text{ca. } 72$

*f*

Glo

Slightly broader  $\text{♩} = \text{ca. } 72$

\*Tune: Traditional French Carol; Words by George R. Woodward

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10

10

13

(55)

ri - a, ho - san - na in ex -

13

(55)

ri - a, ho - san - na in ex -

16

cel - sis! Glo -

16

cel - sis! Glo -

19

19

22

SA

ri - a, ho - san - na in ex -

TB

22

25

*non rit.*

cel - sis!

56

*non rit.*

*dim.*

25

## \*\*"He Is Born, the Divine Christ Child"

28

*mf*

He is born, the di - vine Christ Child,

*mf*

31

play the o - boe and bag - pipes mer - ri - ly! He is born, the

34

ho - ly Child, sing we all of the Sav - ior mild.

The musical score is written in a key signature of one flat (B-flat) and a common time signature (C). It consists of three systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The first system (measures 28-30) features a vocal line starting with a whole rest, followed by the lyrics 'He is born, the di - vine Christ Child,'. The piano accompaniment begins with a whole rest in the bass line and a series of chords in the treble line. The second system (measures 31-33) has the vocal line singing 'play the o - boe and bag - pipes mer - ri - ly! He is born, the'. The piano accompaniment continues with a steady accompaniment pattern. The third system (measures 34-36) has the vocal line singing 'ho - ly Child, sing we all of the Sav - ior mild.'. The piano accompaniment concludes with a final chord in the treble line and a whole note in the bass line.

\*Tune: IL EST NE', Traditional French Melody; Words: Traditional French Carol

37

57

*mp*

O how love - ly, — O how pure

*mp*

41

is this per - fect — Child of heav - en;

*mp*

O how love - ly, — O how pure,

45

58

gra - cious gift of — God sent down.

*f*

49 *mf*

He is born, the di - vine Christ Child, play the o - boe and

*mf*

52

bag - pipes mer - ri - ly! He is born, the ho - ly Child,

55 *rit.* **59** Regally ♩ = ca. 104

sing we all of the Sav - ior mild.

Regally ♩ = ca. 104

*rit.* *f*

## \*“O Come, All Ye Faithful”

+opt. Congregation *f*

58

61

come, all ye faith - ful, joy - ful and tri -

64

um - phant, O come ye, O come ye to

\*Tune: ADESTE FIDELES, from John F. Wade's *Cantus Diversi*, 1751; Words: Latin Hymn